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KERAMIC STUDIO

CONTRIBUTORS

DESIGNS BY
MRS. KATHRYN E. CHERRY

TREATMENTS BY
MISS JESSIE M. BARD

FEB. MCMXI Price 40c. Yearly Subscription $4.00

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR·

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CONTENTS OF FEBRUARY, 1911

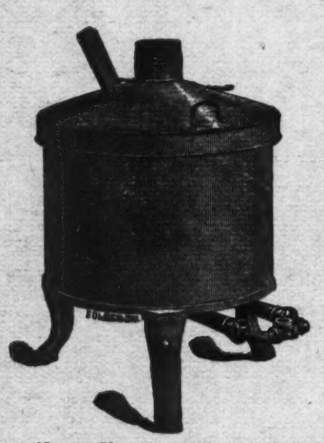
PA

Editorial

Designs and Studies by Kathryn E. Cherry and Treatments by Jessie M. Bard

Rose Buds
California Poppy (Supplement)
American Beauty
Cup and Saucer and Plate Border
Lady Banksia Rose
Sugar Bowl and Creamer
Acacia
Cup and Saucer and Cake Plate
Verbenas
Plate
Gorillia
Mountain Phlox
Violets
Dresser Set
Button Balls
Cup and Saucer and Plate Border
Lemons
Plate, White Currants
Buddleya
Bon Bon Top and Tray
California Heather
Crabapples
Answers to Correspondents

THE OLD RELIABLE 1879-1910 FITCH KILNS



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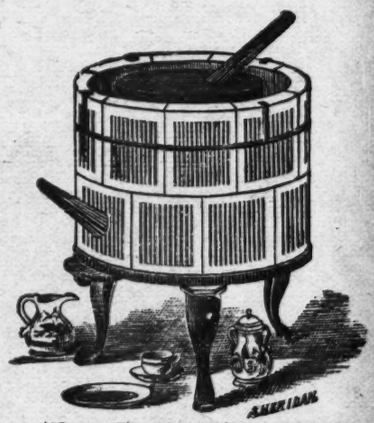

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A MAGAZINE PUBLISHED MONTHLY
FOR THE
DESIGNER....POTTER....DECORATOR....FIRER
AND CRAFTSMAN

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SYRACUSE, N. Y.

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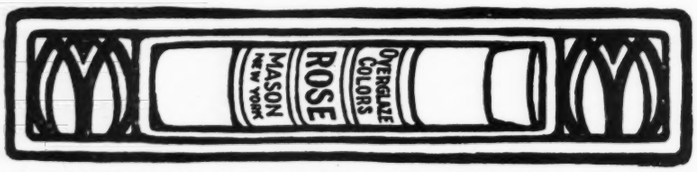

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111 Bowl	18c
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124 Coupe Plate, 7¼"	11c
125 Coupe Plate, 8"	14c
126 Coupe Plate, 8¾"	17c
127 Coupe Plate, 9½"	21c
128 Chop Plate, 12¼"	51c
129 Cake Plate, 11"	35c
116 Celery Tray, 12⅞"	28c
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122 C. & B. Tray, 12"	41c
115 Marm. Jar & Plate	35c
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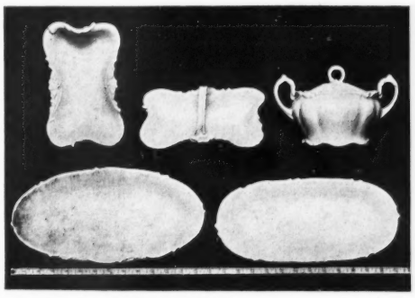

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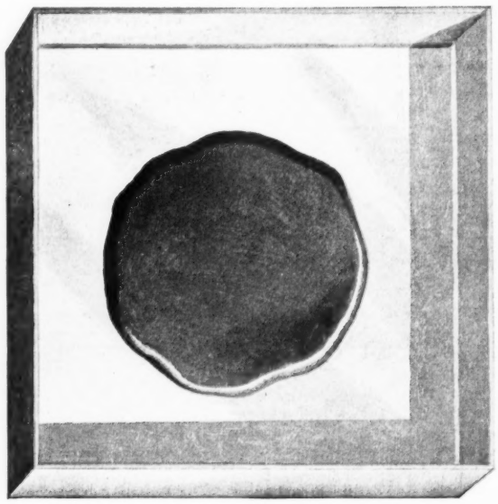

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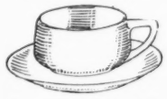

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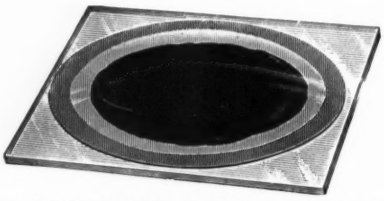

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White China for Decorating

THE BEST

RELIABLE

SUCCESSFUL

Write for Catalogue No. 18 Free

KERAMIC STUDIO

Vol. XII. No. 10 SYRACUSE, NEW YORK February 1911

WE present this month a naturalistic number by Mrs. Kathryn E. Cherry, who gave us the conventional number published in November, which has been so well received. We feel, however, that this ought to be of quite as much benefit to our conventional as to our naturalistic sisters, as it suggests many new flower subjects for conventionalization, while the arrangements for table decoration make a good study in spacing for a pleasing effect.

✠

We find it necessary to again call the attention of our readers to the fact that we do not hold ourselves responsible in any way for any business arrangements they may make with the American Woman's League. We have recommended their ceramic courses, for we know that they are really good, being in charge of Mrs. Cherry, Miss Ehlers and Mr. Rhead, whom we have known so long and so well. But to speak well of a study course and to take upon ourselves any business responsibility in the matter are two different things. You must make your own decisions. All businesses have more or less mistakes to rectify—some more and some less. We are thankful to say KERAMIC STUDIO belongs to the latter class. Therefore we do not care to shoulder the results of others' lack of business system. You will surely see the justice of this. We have no doubt that the League can and will straighten out their own affairs, but we can take no time or responsibility in the matter any more than we would in the case of the litigation about the mine of the Texas Kaolin Co., of whose clays we have spoken so highly. The League constitutes a magazine agency, which occasionally sends us subscriptions to KERAMIC STUDIO as any other agency would do. If people prefer to send their subscription through an agency instead of sending directly to us, by which means we lose a good share of our natural profit, they must hold that agency responsible, not us, if mistakes are made. If it is our mistake, which seldom happens, the agency will notify us and we will rectify any error of our own promptly, as all who have known KERAMIC STUDIO these past twelve years will testify.

✠

The approaching exhibit of the New York Society of Keramic Arts promises to be an important one. We are hoping to give a very fully illustrated account of it in the April issue of KERAMIC STUDIO.

✠

The Art Institute of Chicago announces that their regular yearly exhibit has been the largest and finest in its history. A letter from the director's office, thanking the exhibitors from University City for their share in its success, says that private collectors from that city are talking of securing specimens of the work of M. Taxile Doat and Mme. Robineau for the permanent exhibition of the Art Institute.

The most delightful little Christmas text cards have been received by many of us from that apostle of exquisite taste, Marshal Fry, Jr., of New York. It is so long since he has shown his work to the public through exhibitions or in the pages of KERAMIC STUDIO that only the elect are aware that he is still teaching ceramic design of the first quality. We still dream of the time when he will again contribute to KERAMIC STUDIO. And we will continue to pray that the dream come true for our readers' sake.

✠

Another color study that we expect to show soon to our workers is a plate design by Mrs. Anna B. Leonard, for over twenty years one of the leading decorators of porcelain, and in the early days of KERAMIC STUDIO one of its editors. We are glad to be able to give this to our public, as her good friends have missed seeing her work for some time. We have many good things in store for KERAMIC STUDIO readers and we are always looking for more. Mrs. Robineau, the editor, will spend the summer in Europe and hopes to bring back with her many treasures in the way of articles and illustrations for the benefit of our ceramic decorators.

✠

We begin, in the April issue, an able article by M. Franchet, on tin enamel decoration on pottery. This will be of the greatest value to students of studio pottery, as the work can be developed at very low temperature and the most attractive and artistic results can be obtained, the effect being that of the old Delft and old French and Spanish Faience. This will be followed by one of Mr. Frederick H. Rhead's inimitable articles on the materials, kilns and temperatures most practicable in this country. This will complete the knowledge necessary for a practical application of this method of pottery decoration.

✠

Miss Ehler's lesson on china decoration was crowded out of this issue for lack of space, but will be resumed in the March KERAMIC STUDIO. We find these lessons are greatly appreciated and hope for a continuance of their useful instruction for some time. We expect very soon to begin a course in ceramic design by Mrs. Kathryn E. Cherry, who has so ably conducted the present issue and that of November 1910.

✠

By request of Miss Mabel C. Dibble, the designer of the "Orange-Tree Plate" used as supplement in the January number, we publish this change of treatment of that design. The oranges instead of being shaded by dots should be shaded with a mixture of Brown (No. 4 or No. 17) Yellow Ochre and touch of Deep Purple mixed with turpentine only and brushed over the enamel oranges when dry with a small pointed shader. Also make oranges round and perfect.

STUDIO NOTE

Fire broke out on December 8th in the studio and store of M. T. Wynne, at 39 W. 21st St., New York, making it necessary for her to remove to another location. The details of this are given in the advertisement on page III.

ROSE BUDS

Treatment by Jessie M. Bard

FIRST Fire—Paint the closed buds with Blood Red, Brown Green and a touch of Ruby. The stems are Blood Red and Violet. The open buds are Rose and the darkest touches are Blood Red and a little Yellow Brown. Leaves are Brown Green, Blood Red and Moss Green.

Second Fire—Paint in Ivory background, use Yellow Brown, Yellow Green and a little Brown Green. The flowers are touched up with same colors used in first fire.

PLATE BORDER (Page 210)

Treatment by Jessie M. Bard

SKETCH design. Paint roses in very delicately with Rose. The leaves are Apple Green, the darker touches around roses are Violet and Shading Green. The upright leaves are Green Gold. Bands are Green Gold.

Second Fire—Touch up flowers with same color used in first fire. The coloring between two bands is Yellow Brown Luster.

LADY BANKSIA ROSE (Page 211)

Treatment by Jessie M. Bard

FIRST Fire—Use Lemon Yellow and a little Apple Green for lights. The darker side is Yellow Brown and Brown Green. For centers use Yellow Brown and Yellow Red. The leaves are a rich Green. Use Yellow Green and Shading Green, Moss Green and Copenhagen Blue. The stems are Shading Green and Violet.

Second Fire—Wash Lemon Yellow over flowers to give them the greenish cast. The shadow side is Albert Yellow and a little Yellow Green.

AMERICAN BEAUTY

Treatment by Jessie M. Bard

PAINT the roses in with Blood Red so it is a delicate pink, then when it is quite dry powder your painted rose with Peach Blossom. The leaves are Moss Green and Shading Green, Yellow Green and Brown Green. Stems are Shading Green and Violet.

Second Firing—Use Blood Red and just a little Ruby for shadows and clear Rose for lights. The leaves are touched up with same colors used in first fire. Background is Violet, Apple Green and Shading Green. If a third fire seems necessary use same colors.

VERBENAS (Page 215)

Treatment by Jessie M. Bard

FIRST Fire—The greens are painted in first around flowers; use Brown Green, Moss Green, Yellow Green. The leaves are Apple Green and Yellow shaded with Shading Green and Violet. The flowers are pink and white. The white bunch is Violet and Apple Green. The pink is Rose shaded with Violet and Blood Red.

Second Firing—Wash in background with Yellow, Apple Green, Violet and Copenhagen Blue. The same colors used in first firing are used to strengthen leaves and flowers. For stems use Brown Green and Violet.

CAKE PLATE (Page 214)

Treatment by Jessie M. Bard

CAREFULLY divide plate into sections, then trace in design, outline with Roman Gold, then paint in leaves in border with Apple Green, Copenhagen Blue and Yellow. The background back of daisies are Violet and Yellow, center of daisies are Yellow and Yellow Brown, then fire.

Second Fire—The wide band——— handles. Leaves are light green luster very thin; thin the luster with a little lavender oil. Then retouch flowers in border with same colors used in first fire.

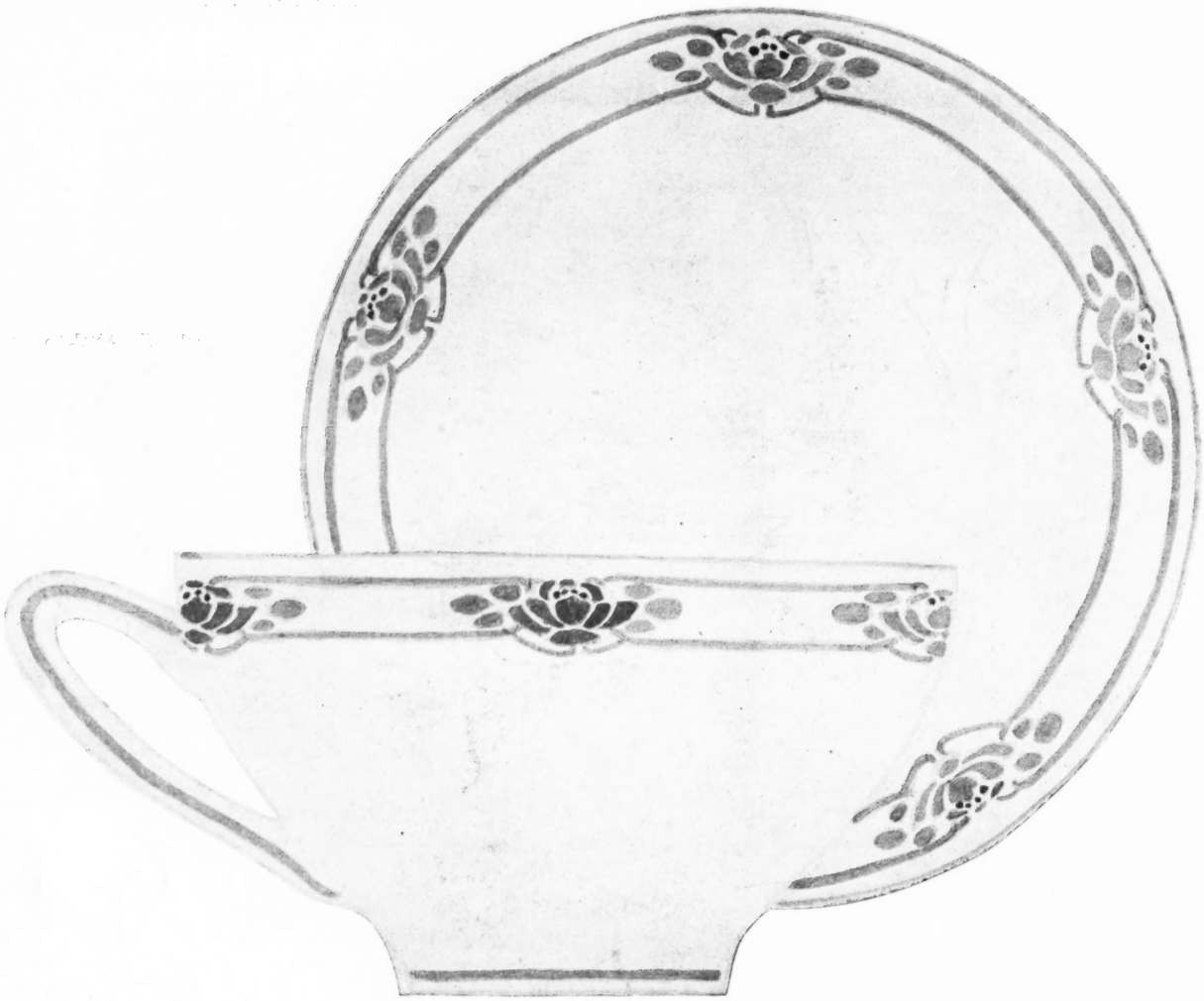
CUP AND SAUCER (Page 222)

Treatment by Jessie M. Bard

PAINT in leaves with Shading Green and Copenhagen Blue. The roses are Rose very thin. The bands are Gold.

Second Firing—Paint a thin wash of Light Green luster between bands, then touch up flowers, using same color used in first fire.

AMERICAN BEAUTY—K. E. CHERRY



CUP AND SAUCER—K. E. CHERRY (Treatment page 212)

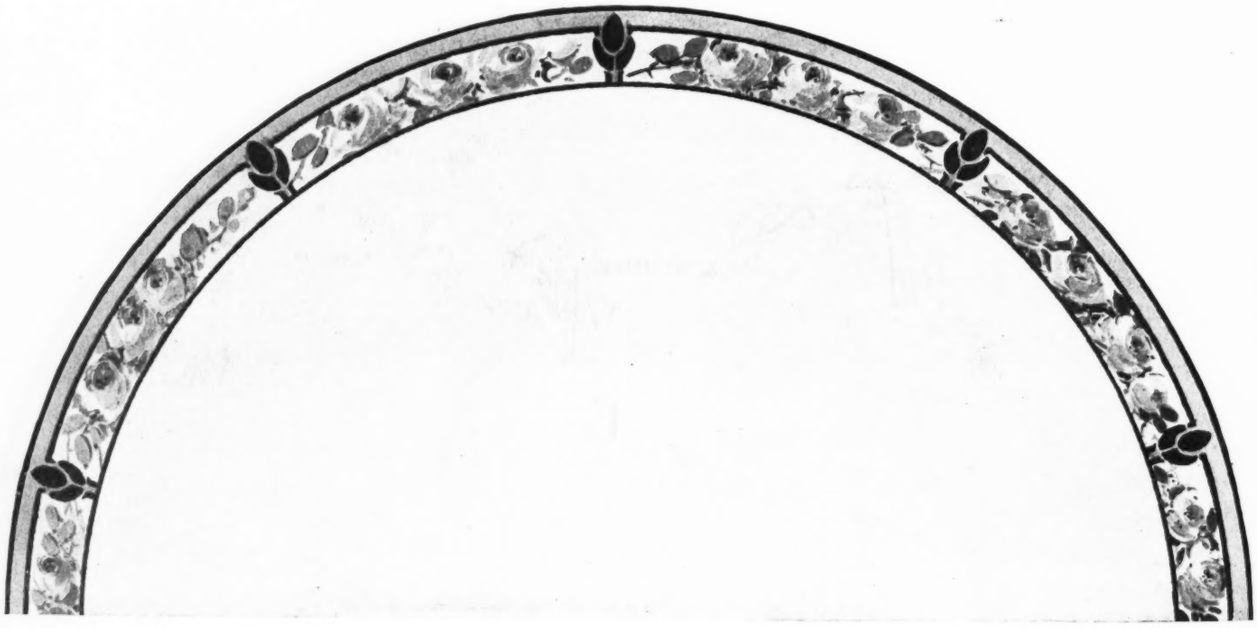
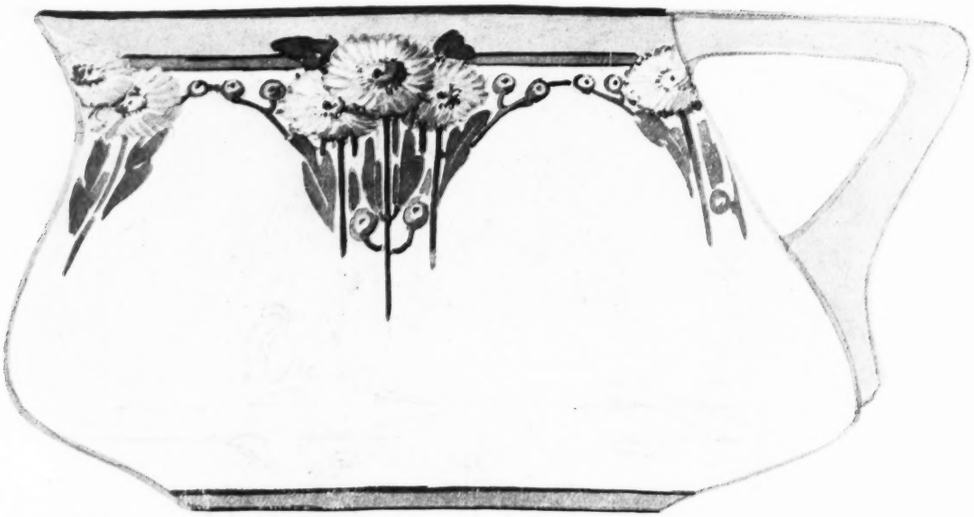


PLATE BORDER—K. E. CHERRY (Treatment page 208)

LADY BANKSIA ROSE—K. E. CHERRY (Treatment page 208)



CREAM PITCHER—K. E. CHERRY

SUGAR BOWL AND CREAMER

Treatment by Jessie M. Bard

SKETCH design in, then paint in leaves, stems with Copenhagen Blue, Shading Green and Apple Green. The daisies are shaded with Violet and Copenhagen Blue. The centers are Yellow and Yellow Brown with touches of Brown Green. The lines are Green Gold.

Second Firing—The color between lines is Shading Green, the wide band is Apple Green. Retouch flowers with coloring used in first firing.

CUP AND SAUCER (Page 214)

Treatment by Jessie M. Bard

TRACE design in, then paint leaves with Moss Green and Brown Green. The flowers are Yellow and Yellow Brown shaded with Brown Green. The bands and leaves and bud forms are done with Roman Gold.

Second Fire—The band between lines is Yellow Luster applied very thin. Touch up the roses with colors used in first firing.

CUP AND SAUCER (Page 210)

Treatment by Jessie M. Bard

PAINT leaves with Brown Green and Yellow Green. The flowers with Yellow Brown and a touch of Grey for Flesh; the four dots in center are Yellow Red. Bands are Grey for Flesh and Yellow Brown equal parts.

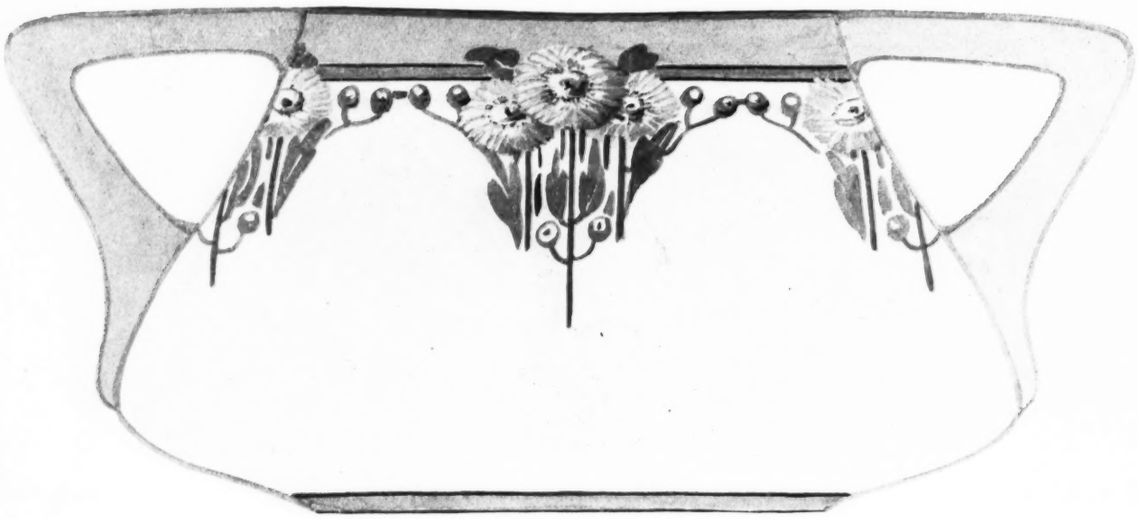
Second fire—Wash a thin wash of Yellow Green and Yellow Brown in band between two lines, then straighten and true up edges with same color used in first firing.

ACACIA (Page 213)

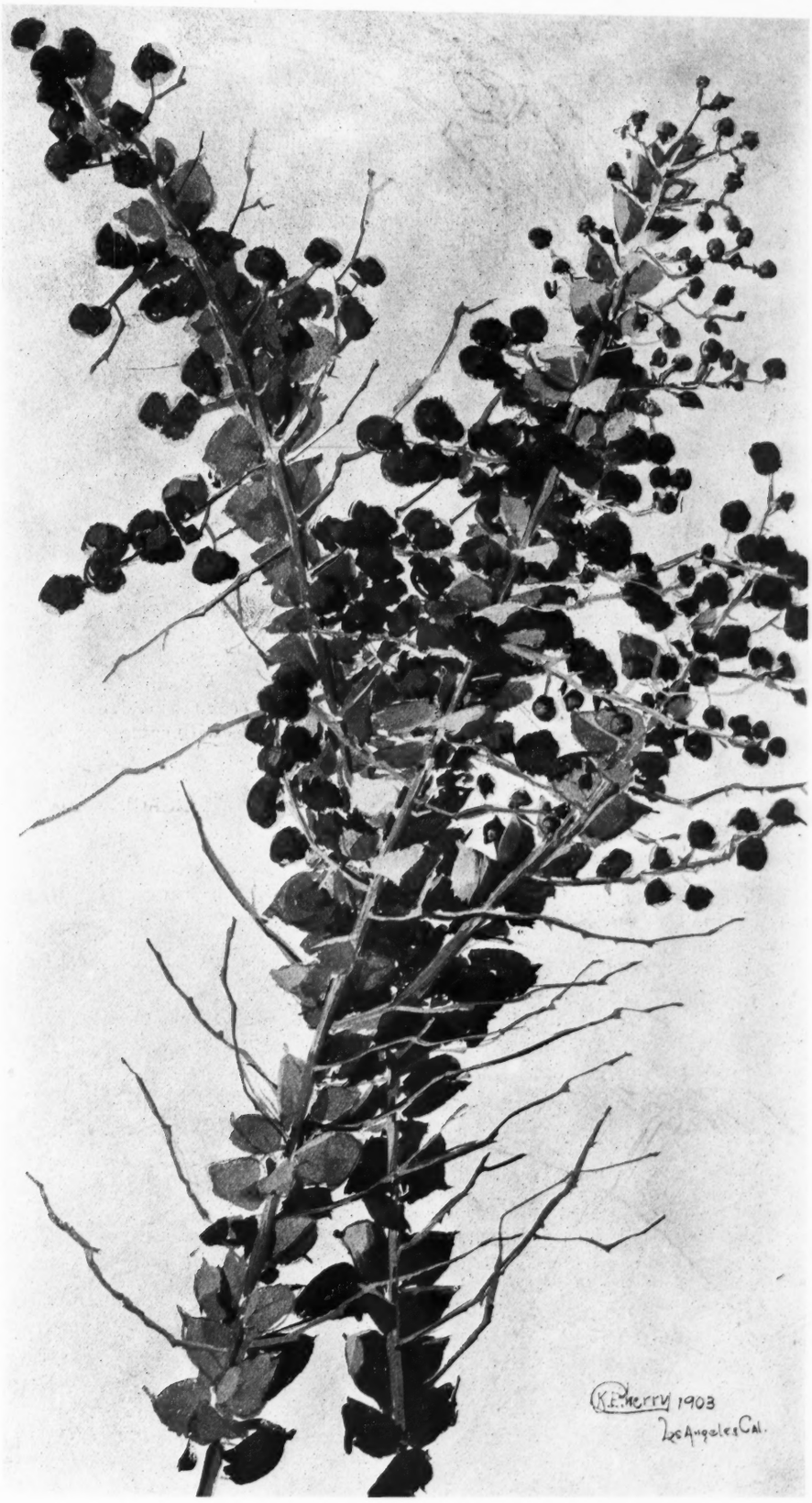
Treatment by Jessie M. Bard

FIRST Fire—Paint in puff balls with Albert Yellow, Yellow Brown, shade with Albert Yellow and Brown Green. Add some Yellow Red in darkest places. The leaves are Yellow Green and Yellow Brown. The darkest leaves are Shading Green and Yellow Brown.

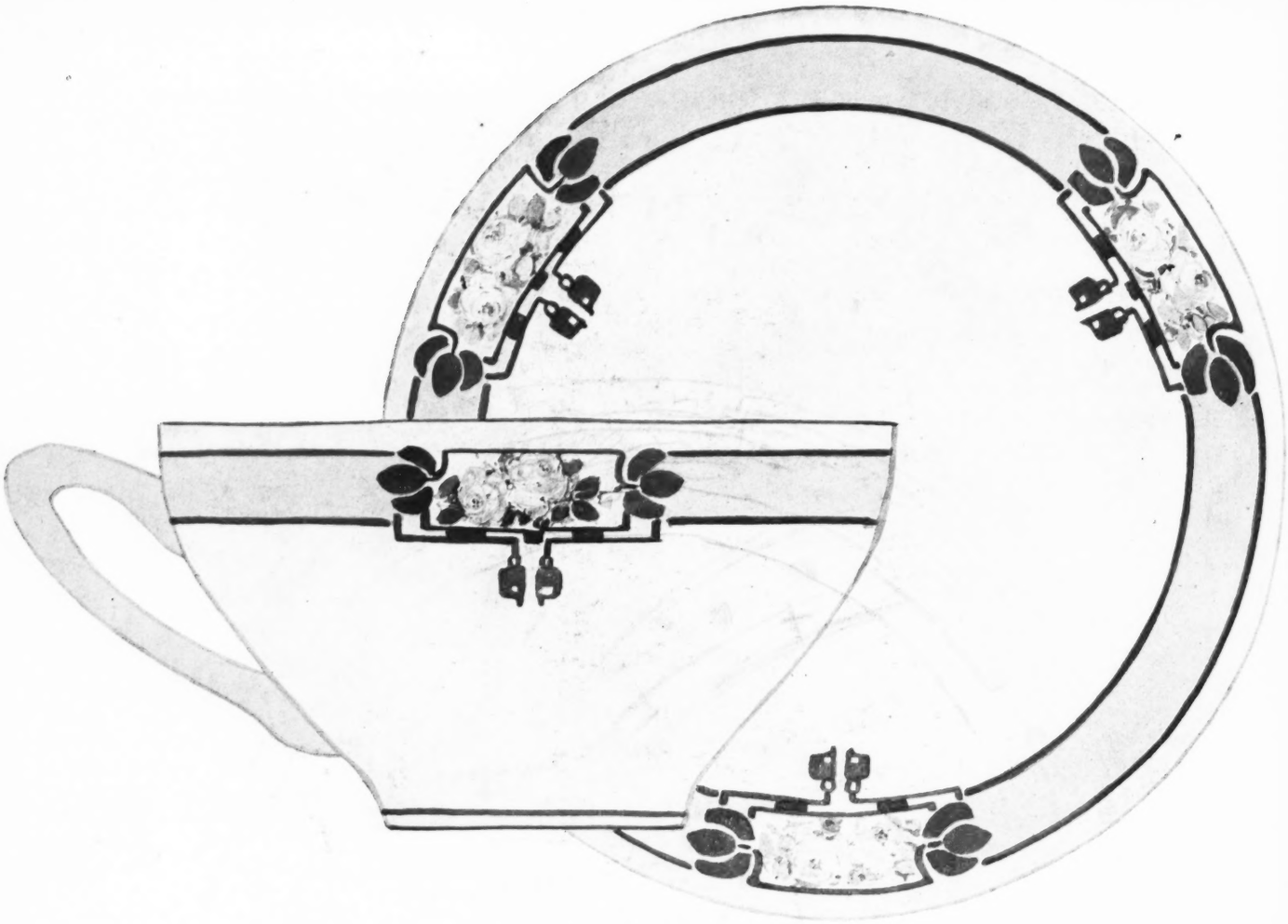
Second Firing—The background is Yellow, Yellow Brown and Brown Green. To touch up design use same colors used in first firing.



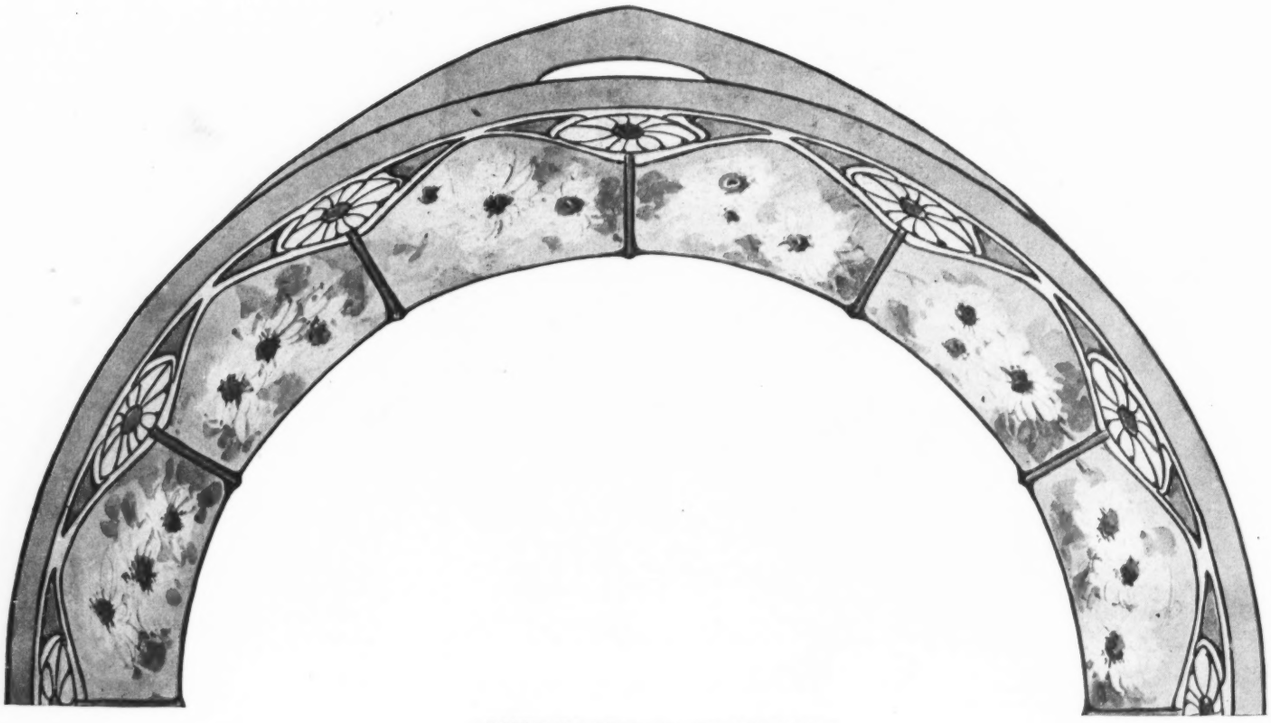
SUGAR BOWL—K. E. CHERRY



ACACIA—K. E. CHERRY



CUP AND SAUCER—K. E. CHERRY (Treatment page 212)



CAKE PLATE—K. E. CHERRY (Treatment page 208)

VERBENAS—K. E. CHERRY

(Treatment page 208)

DRESSER SET (Page 220)

Treatment by Jessie M. Bard

SKETCH design in carefully, paint leaves in with Yellow, Apple Green and Copenhagen Blue, the darkest touches around flowers Shading Green and Violet. The flowers are Rose very thin. The centers are Yellow and Yellow Brown. The dark spots are Blood Red and Brown Green. The darkest bands are Gold. Fire.

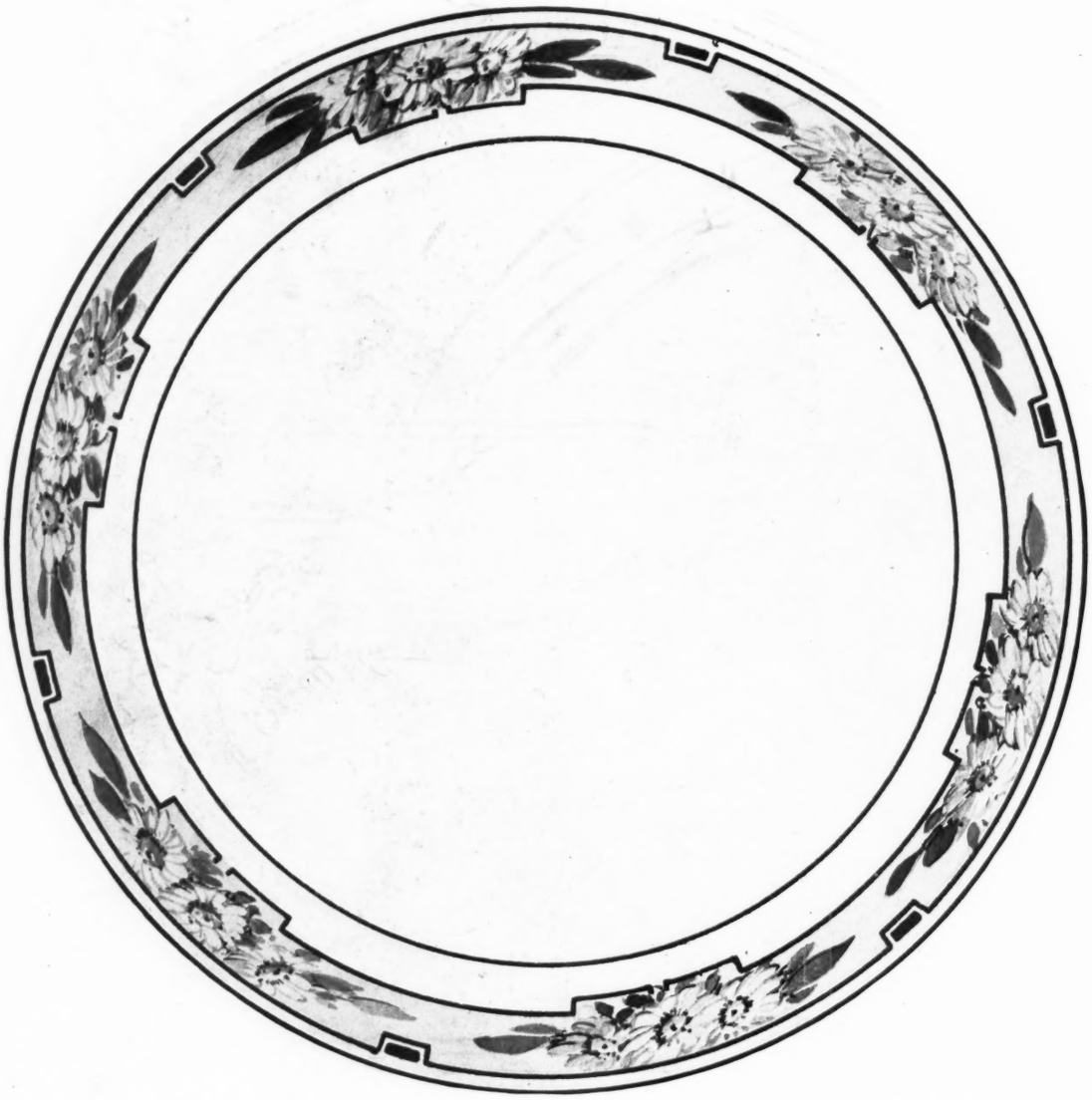
Second Fire—Wide flat bands are Copenhagen Blue and a little Sea Green. The dark color in narrow band is clear Copenhagen Blue. Touch up flowers with same color used in first firing.

GORILLIA

Treatment by Jessie M. Bard

FIRST Fire—The blossoms are Blood Red very thin, then strengthened to ends with Blood Red and Ruby; the very tips are Yellow Green, the fine leaves are Moss Green, Apple Green, Shading Green and a little Black. The stems are Brown Green, Blood Red and a little Ruby.

Second Fire—Wash in a background of Moss Green, Yellow Brown and Yellow Green. Touch design up with same colors used in first firing.



PLATE—K. E. CHERRY

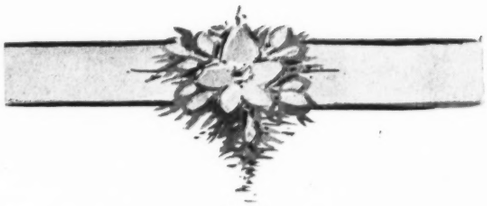
Treatment by Jessie M. Bard

SKETCH design in carefully. Paint bands with Green Gold. Paint in flowers Violet and a little Blood Red to give the purplish cast to white flowers; the centers are Yellow and Yellow Brown. The leaves are Copenhagen Blue, Apple Green and a little Shading Green.

Second firing—Wash a thin wash of Yellow and Copenhagen Blue in the background to give a light tone of grey to throw out the daisies, then go over the gold again and retouch flowers with the same colors used in first firing.

GORILLIA—K. E. CHERRY

NO. 1



NO. 6

NO. 5

NO. 3

NO. 2

NO. 4

MOUNTAIN PHLOX—K. E. CHERRY

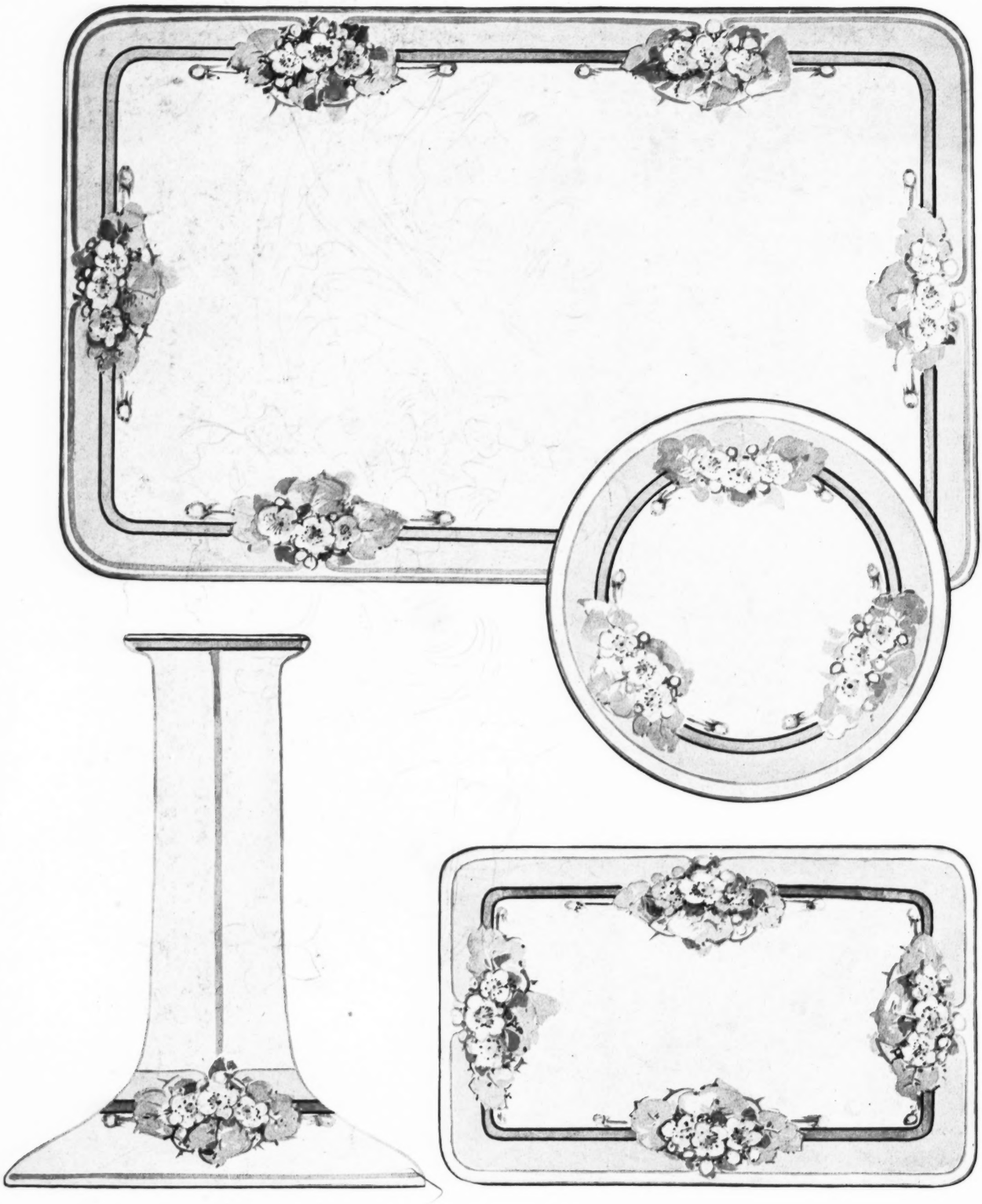
Treatment by Jessie M. Bard

No. 1 used as decoration for trays and flat pieces.
No. 2 is used on salt shakers.
No. 3 on tea sets.
No. 4 on cups.
No. 5 a plate.
No. 6 a cup and saucer.

First fire—The needles, Shading Green, Yellow Green and Violet; the flowers are Rose very thin. The dark touches are Blood Red.

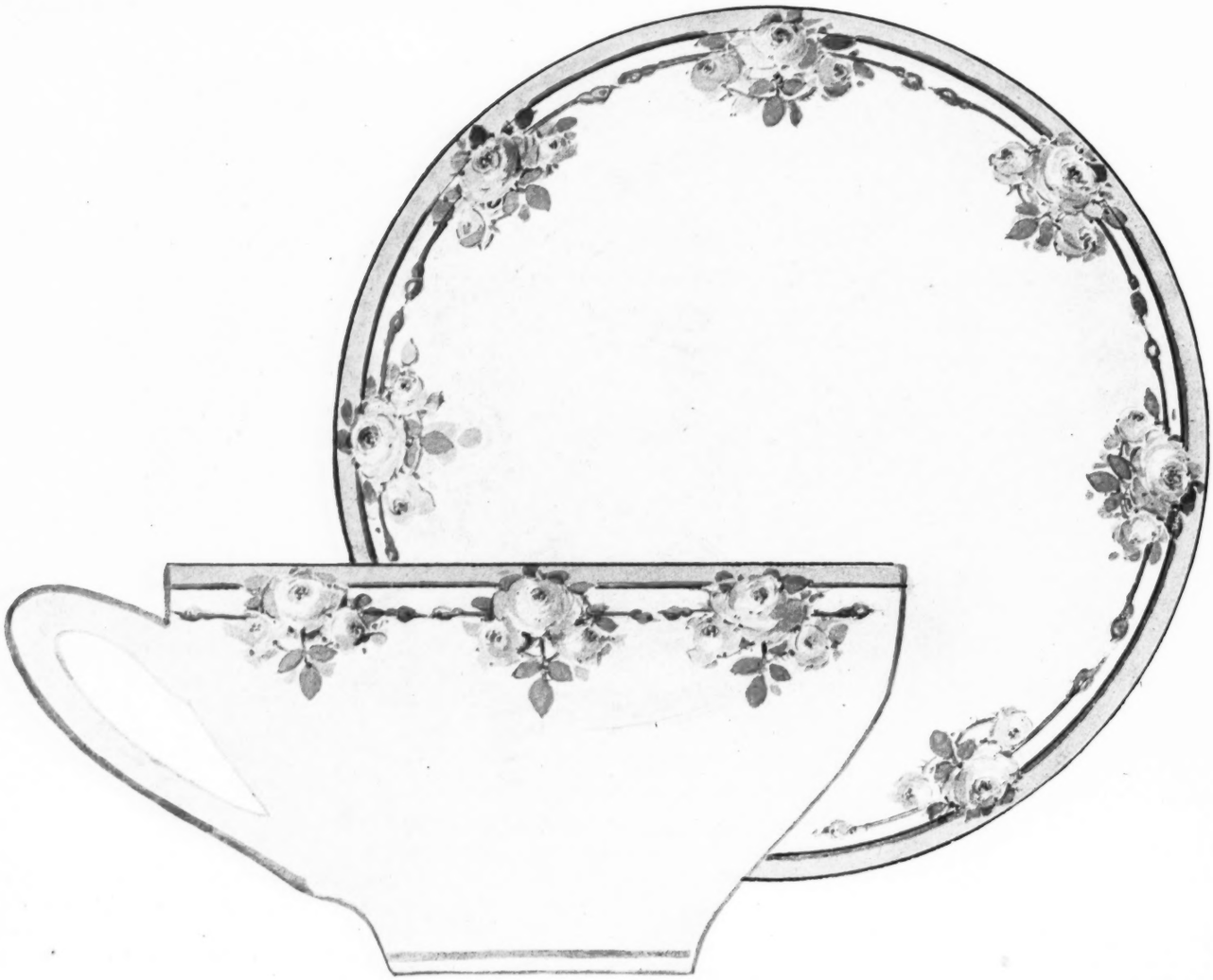
Second Fire—Touch up flowers with Rose and a little Violet. The buds are Rose stronger than the flowers.

VIOLETS—K. E. CHERRY (Treatment page 225)



DRESSER SET—K. E. CHERRY (Treatment page 216)

BUTTON BALLS—K. E. CHERRY (Treatment page 223)



CUP AND SAUCER—K. E. CHERRY (Treatment page 208)

PLATE BORDER—K. E. CHERRY

LEMONS—K. E. CHERRY

LEMONS

Treatment by Jessie M. Bard

FIRST Fire—Paint leaves with Moss Green, Shading Green, Sea Green and Yellow Brown. Lemons are Yellow, Yellow Brown with Yellow Green, Apple Green with Lemon Yellow, shadow where the darkest, use Albert Yellow and Brown Green. Stems are Violet and Brown Green.

Second Fire—Use same colors to touch up. The background is Lemon Yellow, Apple Green, Violet and Shading Green.

PLATE BORDER (Page 222)

Treatment by Jessie M. Bard

FIRST Fire—Paint forget-me-nots with Deep Blue Green, Violet, Sea Green. The centers with Yellow and a touch of Yellow Red. The green around flowers is Apple Green and Shading Green. The bands are made with Copenhagen Blue and a little Sea Green.

Second Fire—Touch up flowers with same colors used in first firing. The fine tracing or vine over the bands is Copenhagen Blue.

CALIFORNIA HEATHER (Page 227)

Treatment by Jessie M. Bard

FIRST Fire—Paint in heather with Blood Red and Violet very delicate. The tips are painted in with Brown Green and Yellow Brown. The leaves are Moss Green, Brown Green and Shading Green. The stems Yellow Brown and Blood Red.

Second Fire—Touch up the heather with Rose, shade with Blood Red and Rose; then paint in background with Yellow, Blood Red, Violet and Yellow Brown. Touch up the little leaves again by putting in the dark accents.

BON BON TOP AND TRAY (Page 226)

Treatment by Jessie M. Bard

TRACE design in, paint leaves in with Copenhagen Blue, Apple Green and a little Moss Green. The stems and buds are Violet and Apple Green. The roses are a thin wash of rose. The lines to make bands are Copenhagen Blue.

Second Fire—Use same color used in first fire. For retouching between bands use Copenhagen Blue and Deep Blue Green.

BUTTON BALLS (Page 221)

Treatment by Jessie M. Bard

FIRST Fire—Paint in leaves with Moss Green, Shading Green and Violet; dark balls with Yellow Green and Yellow Brown shaded with Shading Green and Yellow Green. The light balls are Apple Green and Violet in medium shadow. The deep shadows are Grey for Flesh and Violet. The white lights are wiped out with silk drawn tight over finger.

Second Firing—Wash in background with Yellow Violet, Apple Green. Retouch design with same colors used in first firing. The stems are quite a clear green made with Yellow Green, Yellow for lights and shaded with Yellow Green and Brown Green.

PLATE, WHITE CURRANTS—K. E. CHERRY Treatment by Jessie M. Bard

SKETCH design in, paint dark coloring around currants with Shading Green and Violet. The leaves are Shading Green, Apple Green for shadows. Apple Green and Yellow for lights. Currants are Yellow, Violet, a little Yellow Brown on the shadow side, in the reflected lights; the marks on berries are Brown Green. The stems Brown Green and Violet.

Second Fire—Wash a thin wash of Apple Green and Violet in background. Band, the darker narrow band is made with Apple Green and Copenhagen Blue.

CALIFORNIA POPPIES—KATHRYN E. CHERRY

FEBRUARY 1911
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

VIOLETS (Page 219)

Treatment by Jessie M. Bard

FIRST firing—The light flowers are Deep Blue Green and Violet shaded with Banding Blue and Violet. The darker flowers are Royal Purple and Banding Blue. The very dark flowers are Royal Purple with a little Black. The leaves are Moss Green and Apple Green, shaded with Shading Green and Black.

Second firing—Touch up the flowers with same color used in the first fire. The dark marking in flowers is Black and Royal Purple. The leaves are strengthened with same as used in first fire. The background is Sea Green, Shading Green, Violet and Apple Green; use Yellow under the larger bunch of flowers.

CALIFORNIA POPPY (Supplement)

Treatment by Jessie M. Bard

FIRST fire, lay in poppies with Lemon Yellow, Albert Yellow, Yellow Brown and Yellow Red. The palest flowers are made of Lemon Yellow shaded with a little Brown Green on shadow side. The leaves are Shading Green and Apple Green.

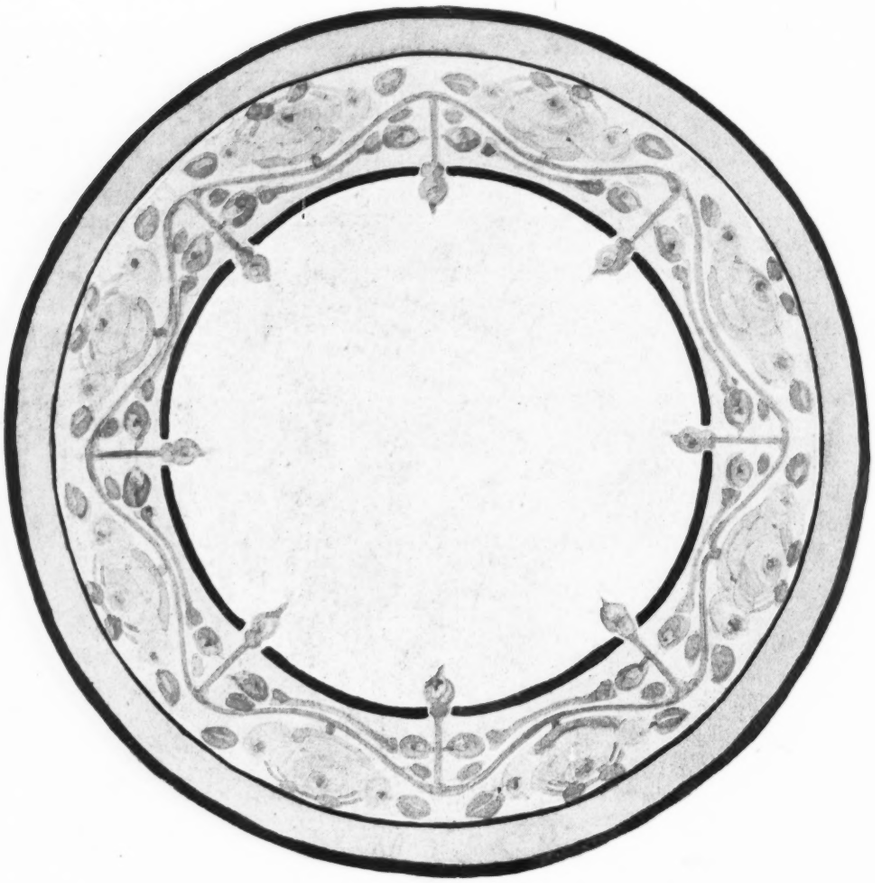
Second Fire—Touch up the flowers with the same coloring as in the first firing, using less of the yellows and more of the Yellow Red and Yellow Brown; then wash in background with Yellow, Yellow Brown, Apple Green, and Shading Green and Yellow Brown. The stems are Apple Green and Yellow Brown.

BUDDLEYA—K. E. CHERRY

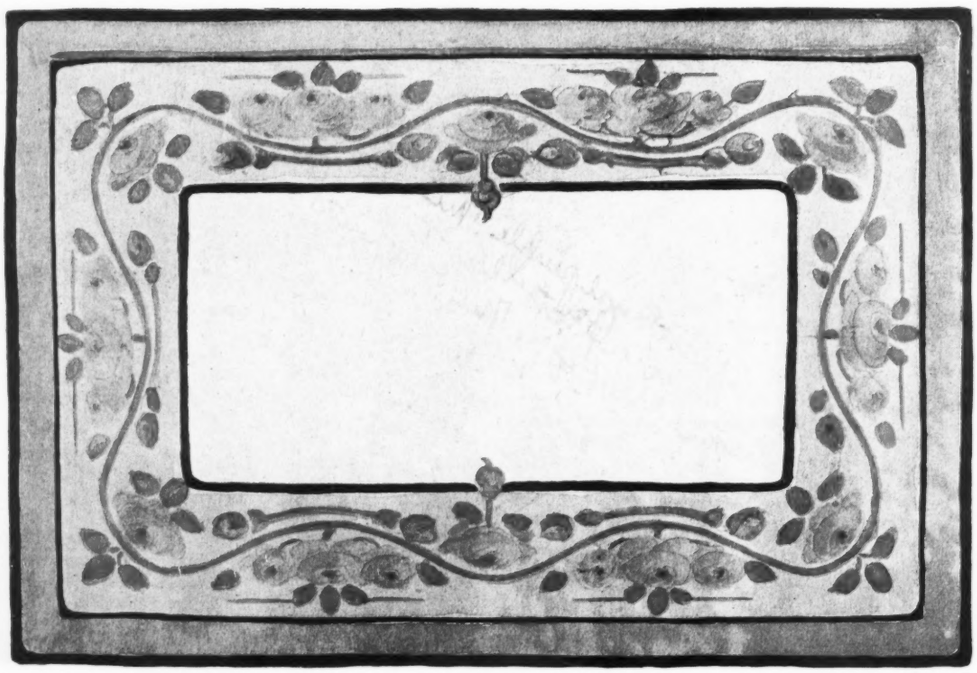
Treatment by Jessie M. Bard

PAINT leaves with Moss Green, Shading Green and Brown Green; strengthen with Shading Green and a little Black. Flowers are pinkish in the lighter ones and more purple in darker. For the light flowers use Rose, Apple Green, a little Violet and Moss Green in deepest Shadows. The darker sprays are Violet, Moss Green, a little Blood Red and Violet. The stems are Brown Green and Violet.

Second Firing—Background Moss Green, Violet, Copenhagen Blue. Touch up design, use same colors used in first fire.



BON BON TOP—K. E. CHERRY (Treatment page 223)



TRAY—K. E. CHERRY (Treatment page 223)

CALIFORNIA HEATHER—K. E. CHERRY

CRAB APPLES—K. E. CHERRY

CRAB APPLES

Treatment by Jessie M. Bard

FIRST Fire—Apples are laid in with Yellow, Yellow Brown, Blood Red. The brightest touches are Carnation, the darks or caps on apples Brown Green. Leaves are Apple Green, Moss Green, Brown Green and Shading Green. Stems are Violet, Blood Red and Brown Green.

Second Fire—Use same colors to strengthen design. Wash background with Yellow, Blood Red, Violet and Brown Green.

ANSWERS TO CORRESPONDENTS

H. M. M.—L. Reusche & Co., 12 Barclay St., New York City, have a preparation to put over silver to keep from tarnishing.

MRS. R.—Your gold was probably applied too heavy or it may be underfired. Fluxed gold over-fires very easily on Belleek, so probably the latter is not the cause.

P. L. M.—The anise oil will not affect the gold.

B. M.—Flat gold work is most satisfactory for service plates. We have no one at present making monograms. You could give an order to any of the teachers and most jewelry houses.

E. B. B.—Grounding oil is similar to Fry's special oil but is not as satisfactory in most cases. Most art dealers carry Fry's special oil.

MRS. W. W. H. Your trouble sounds very much as if it was caused by dampness in the kiln. 55% solution of hydrofloric acid will remove the tint. Great precaution must be used in handling it, so do not get it on your fingers.

EXHIBITION NOTE

An interesting exhibition of Portraits in Wax, by Ethel Frances Mundy, is now in progress at the rooms of the Women's Cosmopolitan Club, 142 E. 33d St., New York. Admission by card. It will be time well spent to go and see these dainty revivals of an ancient art.

A List of Dealers in Little Things to Make

Boston, Mass	L. Cooley, 38 Tennyson St.
Boston, Mass	Mrs. H. E. Hersam, 165 Tremont St.
Buffalo, N. Y	Mrs. C. C. Filkins, 609 Main St.
Chicago, Ill	A. H. Abbott & Co., 78 Wabash Ave.
Chicago, Ill	Burley & Tyrrell Co., 118 Wabash Ave.
Cincinnati, Ohio	A. B. Closson, Jr., & Co., 110 West 4th St.
Council Bluffs, Ia	W. A. Maurer,
Detroit, Mich	L. B. King & Co., 103 Woodward Ave.
Indianapolis, Ind	Keramic Supply Co., 658 Lemcke Bldg.
Indianapolis, Ind	B. H. Herman & Co.
Los Angeles, Cal.	Railsback-Claremore Co., 322 West 5th St.
New York, N. Y	Art China Import Co., 32 West 20th St.
New York, N. Y	Geo. Borgfeldt & Co., 16th St. and Irving Place.
New York, N. Y	Fry Art Co., 41 W. 25th St.
New York, N. Y	M. T. Wynne, 39 West 21st St.
Philadelphia, Pa	Wright, Tyndale & Van Roden, 1212 Chestnut St.
Rochester, N. Y	Geo. W. Davis & Co., 2356 State St.
Rochester, N. Y	Frank Doehler, Doehler's Block.
San Francisco, Cal	Dorn's Ceramic Supply Store, 437 Powell St.
St. Louis, Mo	Erker Bros., Opt. Co., 603 Olive St.
St. Louis, Mo	F. Weber & Co., 825 Washington Ave.
Utica, N. Y	Imperial Art Co., 132 Howard Ave.
Washington D. C.	Sherratt Art Studio, 608 13th St., N. W.

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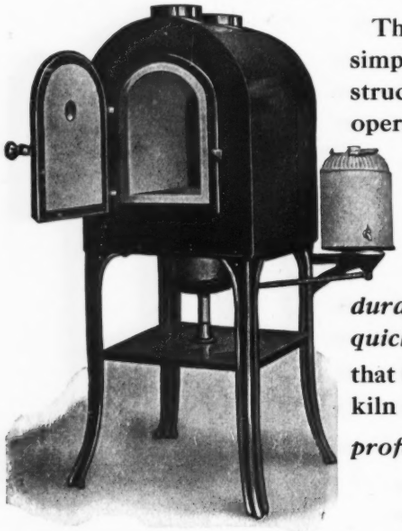

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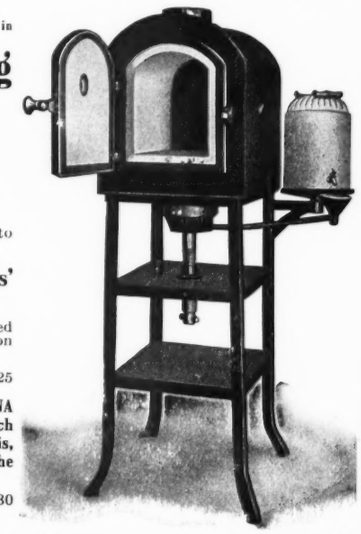

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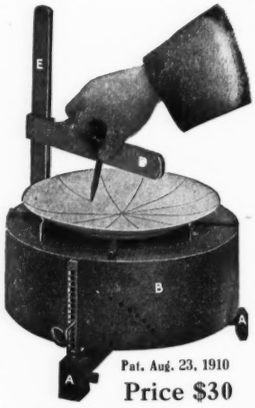

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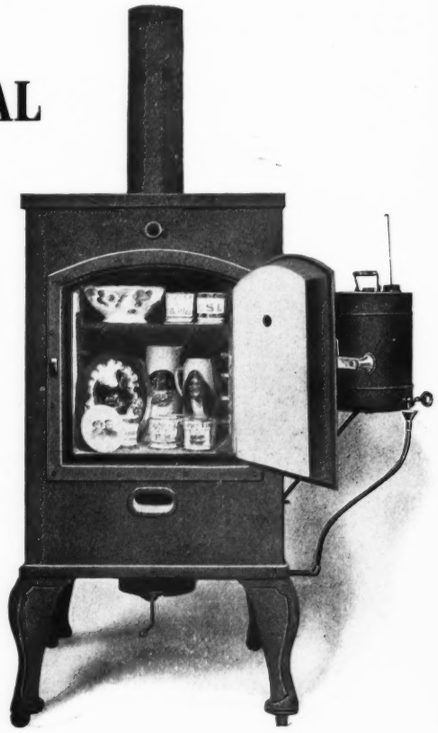

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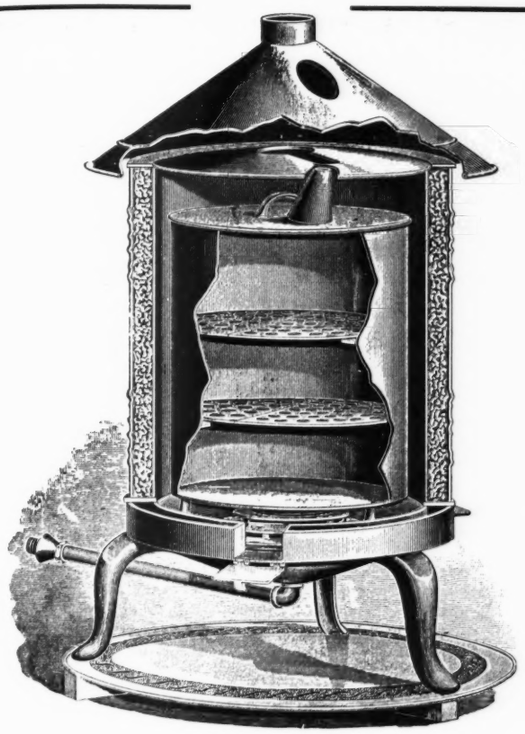

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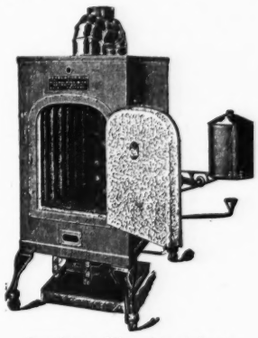

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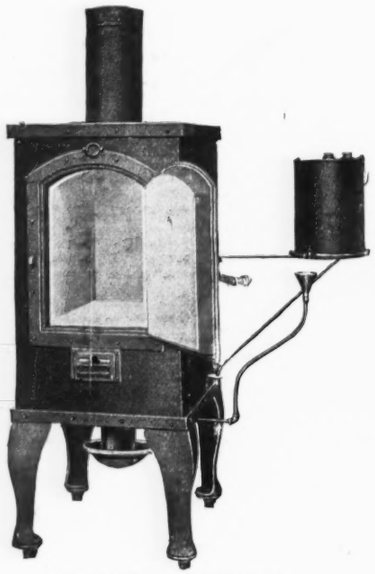

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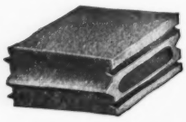

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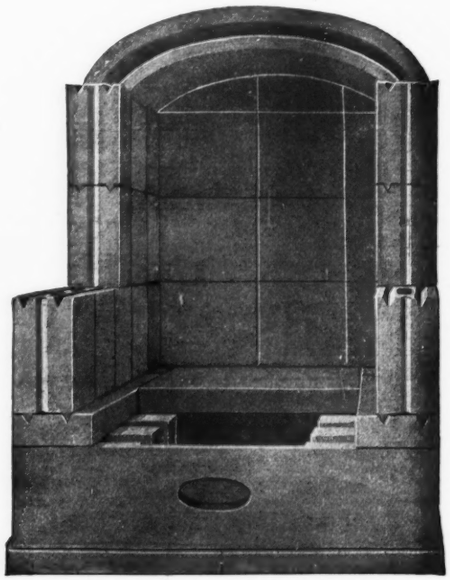

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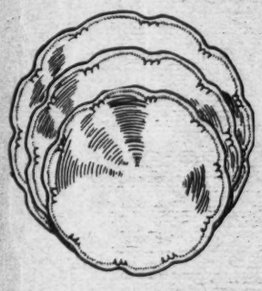

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